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serious and most accomplished, George W. Sotter's best painting is the "Snow-bound Hills," which has the plasticity somewhat lacking in "Gloucester Wharf," for all its clever subordination of detail to the broad masses, and a greater brilliance than the "Pennsylvania Country," which shows the result of a careful study of cloud formations. Will J. Hyett's three landscapes are all very charming in color, attractive in handling, delicate and suggestive in feeling.

Two of the most interesting painters lack the strength of co-ordination, which they must acquire before their talent gains its full effect; but Sarah Blythe Beatty's splendid sense of color and vigorous presentation of stormy clouds are not to be wholly hidden by a lack of professionalism; and though the skies and distant shores of Raymond Holland's two sea pictures are unconvincing, the water in each has a rare luminosity of color and dash of movement, while the paint is handled in a way which makes it beautiful for its own sake.

Johanna K. W. Hailman's "Nassau" is executed in a piquantly detailed manner, and is very successful in a difficult

problem of aerial perspective. The "Yellow Tree" of Ralph Holmes strikes a personal note of color, painted with nervous force. Courtland Butler's "Near Hopwood" suggests very well the misty forenoon of a spring day, in an expansive rolling country, and Charles J. Taylor's "Boothbay Harbor" is an excellent effect of night.

But though the landscapes predominate, there is also admirable figure work shown. Helen C. Whitmer gives study to the head of a child, "In the Grove," where the form and the reverberations of color are beautifully handled. Howard Hildebrandt's two large portraits are very conscientiously studied, and his outdoor figure study, "The Japanese Umbrella," is vivacious. James Bonar, in spite of heaviness in certain directions, has achieved an arresting character study in his "Este."

In the room devoted to works other than oil paintings, the water colors of Edmund S. Campbell, with their unusual richness and depth of quality, and the etchings of Thomas Wood Stevens, handsome in color and free in manner, are most striking.

THE GREAT WEST WINDOW OF PROCTOR HALL

IN THE NEW GRADUATE SCHOOL OF PRINCETON UNIVERSITY

AN integral part of the design of Proctor Hall of the new Graduate School at Princeton University, so lately dedicated, is a great stained-glass window about forty feet in height representing Divine Truth as the source of all wisdom.

The style of the building is Gothic—it was designed by Messrs. Cram, Goodhue and Ferguson—and the lines of the window conform thereto. There are seven main lancets, each containing a single symbolic figure. These represent the liberal arts. In the center is Dialectica with, on her right, Rhetorica, As-

tronomica, Musica, and, on her left, Grammatica, Geometrica and Arithmetica. Beneath the lancets, necessitated by the broad, lateral division in the stone work of the window, is the predella, in which is shown the Child Christ in the Temple, surrounded by members of the Sanhedrin, asking and answering questions. The penetrations in the tracery of the upper portions of the window suggest the sky and stars in a formal manner, the stars in some instances being upheld by angels, and the tracerics all being bound

by formal borders. Each space in the entire window is well filled, yet all are so bound together that the composition as a whole has great unity.

The figures in the lancets are well drawn, simple, strong and dignified. They are treated purely as flat decorations with little modeling or use of perspective, the faces and draperies being indicated broadly and frankly, the general treatment being medieval in spirit. In the pattern of the robes there is, however, the richest decoration, and a vine device frames the figures. At the sides of each lancet are conventional borders and in the base of each is emblazoned a shield with a device appropriate to the art symbolized—for instance, triune lighted lamps of wisdom were chosen to typify Dialectica.

Interest naturally is first arrested by the scene depicted in the predella. It is at Jerusalem in the spring of the year 16 A. D. in the court of the Sanhedrin in Herod's temple. The time is sunset, at which hour assembled the Seventy. In their midst sits the young Christ—the Light of the World. To his immediate left is Nicodemus, on his right presses Joseph of Arimathea. Gamaliel is seen studying a scroll of the law, near him his father Rabban Simeon and his grandfather Hillel eager to hear and see. In a panel to the right Annas is pictured turning aside, petulant, regardless.

Cut in the stone beneath the window is the text in Latin, that "old silent language," as Dean West referred to it in his dedicatory address, "And call yourselves not masters; for one is your master even Christ," while above in the center of the window, to borrow again the Dean's words, is found "the promise of the scholar's reward"—"They that instruct many in righteousness shall shine as the stars for ever and ever."

It was the intention of the designers and makers of this window, William and Anna Lee Willett, of Philadelphia, that it should manifest its significance frankly—that all viewing it should realize without the necessity of being told that the theme was the Light of the World



DIALECTICA

CENTER LANCET



THE GREAT WEST WINDOW OF PROCTOR HALL
IN THE NEW GRADUATE SCHOOL OF PRINCETON UNIVERSITY

DESIGNED BY WILLIAM AND ANNA LEE WILLETT

illuminating the Seven Liberal Arts of Christian Learning—and it was also their wish that the great truth might be uttered in no uncertain language, but in the full glory of color music.

In both these aims they have eminently succeeded. The theme is set forth with great simplicity and beauty. It is a poem in color—a splendid decoration. At the base the harmony begins in tender cadence and gradually as it rises it becomes fuller toned and richer, finally ending in notes of great depth and strength. Most of the colors employed are pure and primitive, and the effect has been gained by combining these in exactly the right manner and quantity. Blown rather than molded glass has been used and one color has been superimposed upon another. In this way and by placing certain colors in juxtaposition the waves of color have been set in motion as they have for centuries been vibrated by the colors in the great windows of the French cathedrals. After all, it would seem that the making and composition of stained-glass is not, as many suppose, a lost art.

But it is an art. Makers of stained-glass windows such as this great west window in Proctor Hall must be both decorators and painters. They must conceive their design as a decoration and they must paint with transparent color, brittle and unpliant, and with sunshine, which is elusive. They must realize as these artists have both the limitations and the possibilities of their medium. Mr. and Mrs. Willett are the designers and makers of the chancel window in the Chapel at West Point as well as other windows in various churches in the larger cities. Their work resembles more the English work of today, or, indeed, the older work in France, than it does that of other contemporary workers. Their color is peculiarly rich and their style is fashioned upon that of the great Old World workers.

Proctor Hall in its design and decoration is truly a work of art, and fuller account of it, together with the other buildings, including the noble Cleveland Tower, which compose the Graduate

School, will be given in a subsequent number of ART AND PROGRESS.



A LANCET IN THE PREDELLA SHOWING PROMINENTLY THE FIGURE OF NICODEMUS